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PIANOS

MOZART ON HIS MANNER OF COMPOSING.

When I am, as it were, completely myself, entirely alone, and of good cheer—say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep—it is on such occasions that my ideas flow best and most abundantly. Whence and how they come I know not, nor can I force them. Those ideas that please me I retain in my memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to my account, so as to make a good dish of it—that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it like a fine picture or a beautiful statue at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once. What a delight this I cannot tell. All this inventing, this composing, takes place in a pleasing, lively dream. What I have thus produced I do not easily forget, and this is, perhaps, the best gift I have my Divine Maker to thank for. Why my productions take from my hand that particular style and form that makes them Mozartian, and different from the works of other composers, is probably owing to the same cause which renders my nose so small, or so large, or my eyes, in short, makes it Mozart's and different from other people's noses, for I do not study or aim at any originality.

The will of Hans von Bulow has recently been registered at Hamburg. It was written in 1884, but it is accompanied with codicils dated 1889. Bulow makes the following legacies to the daughters of his first wife, who, it will be remembered, is the daughter of Liszt, and who became, after divorce with von Bulow, the wife of Richard Wagner: to Daniela, who married Professor Thode at Heidelberg, 62,500 francs; to Blaudine, now Countess Grävin, 62,500 francs; to each of the two younger sisters, Isoldie and Eva, 50,000 francs. Von Bulow's mother was to receive, in case of her surviving him, 18,750 francs, and he did not forget his sister, Madame Isidora Bojanowski. He also left money toward the pension funds of the orchestra of Berlin, Bremen and Hamburg; and he also made a gift to the Liszt Foundation for instruction. As to his second wife, nee Schmezer, whom he married in 1882, she is to receive the remainder of his fortune, which includes a number of busts, jewels, medals, etc., which were presented to the illustrious conductor.

MAJOR AND MINOR.

Theodore Spiering, of the Chicago Orchestra, and Mode Wineman will play for Liverpool in company with Plunkett Greene.

After making numerous requests to charitable and educational institutions, the late Ernest Knabe left the bulk of his fortune, estimated at \$1,000,000, to his two sons, Ernest and William Knabe.

The National Association of Piano Tuners of Missouri has been granted a professional degree of incorporation. Chas. P. Waite, President; Len Duckworth, Vice-President; and W. C. Crouse, Secretary and Treasurer.

The organ of Talmage's Brooklyn Tabernacle receives a salary of \$1,200 per annum, and the cornetist who leads the hymns is paid \$1,000.

E. Meyer-Helmund, the well-known song-writer, has produced a comic opera called "Trischay," at Altenburg. It is in one act. The heroine is the dancer, Tagliani. It has met with moderate success.

Contracts for supplying music in the parks from 4 to 7 o'clock in the afternoon this summer have been awarded to W. J. Madden, Guido Vogel, John Bohacheck, Louis Mayer and Chas. Vollrath. The parks in which music is to be heard this summer are Benton, Carondelet, Forest, Hyde, O'Fallon and St. Louis.

Verdi, who is now at Milan, has sent to his publishers the full score of a new opera, "King Lear." "It is my musical will," he said, "and I do not wish it to be opened before my death."

E. S. Conway, Secretary of the Kimball Co., has declined a nomination for Congress on the Republican ticket. He finds he cannot spare time from business to legislate for the people. We wish he could, for with such energetic men as Mr. Conway something might be accomplished by our legislators in Washington.

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THE NATIONAL SAENGERFEST.

Over 200 singing societies, with a chorus of over 10,000 voices, will participate at the National Sangerfest which will take place at the Madison Square Garden, New York, June 23, 24, 25 and 26. The grand stand will be in the shape of an enormous fan, sixty feet in height. At the base of this structure will be manned the stage for the orchestra, so that each individual can see the movements of the musical director, who will have an unobstructed view of his entire force.

The committee has engaged the following artists: Amalia Materna, Emma Juch, Lillian Blauvelt, Emil Fischer, Maude Powell and Victor Herbert. Negotiations will be made with others as yet pending. The festival conductors will be Frank Van der Stucken, Carl Hein and Heinrich Zoeliner.

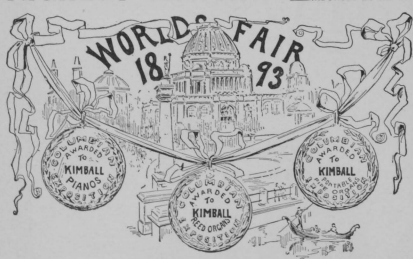
ARTHUR SULLIVAN'S NATCH.

Sir Arthur Sullivan, chatting to an interviewer in *Chama*, told how his father made him, as a boy, learn every instrument in the military band except the hautboys and bassoon. "To this I attribute all my powers of orchestration. I know every instrument as an old friend." His ambition to be a choir-boy was first stirred by the master of a private school in the village near Sandhurst College, who talked of Westminster Abbey and the Chapel Royal till the boy's brain was turned. Indeed, his father sent him to a boarding-school at Bayswater to put an end to this influence. But it was of no avail. While a choir-boy, Sir Arthur experienced "the greatest emotion I have ever known, or shall know now." This was in listening to Jenny Lind's singing in oratorio. "I was quite paralyzed by the beauty of it. I had never, and have never, heard anything so lovely. I have heard better voices, but never such exquisite singing. I got back in the evening and sat half the night on the stairs. I was in such a state of nervous prostration I could not go to bed." Sir Arthur's general advice to boys is to do everything as well as possible.

Miss Lucile Chenoweth Nunn, who has just completed the course in elocution, under Mr. P. Perry, will give a recital at University Hall, 17th Street and Washington Avenue, Tuesday evening, the 5th inst. Miss Nunn will be assisted by Miss Sara E. Perry.

P. Reht, Klute gave a musical and literary entertainment at Kron's Hall, 20th and Bissell Streets, on the 18th ult. Among the most taking numbers were: "Il Trovatore," piano duet by Melnotte, played by Miss Grace Magee and Mr. Klute, and "Trot du Cavalier," piano solo, played by Mr. Klute.

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June, 1894.

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JUNE, 1894.

JACINTA.

Robyn and Lepere's Opera "Jacinta, the Maid of Manzanillo," was produced at the Grand Opera House during an engagement of two weeks and was a splendid success. As revised, the opera bids fair to be one of the most popular before the public. It is expected that the opera will shortly be presented in New York, negotiations to that end being now under way. The principals will include Miss Dorothy Morton and Miss Cecile Elising.

GERMAN SUGGESTIONS FOR PIANO IMPROVEMENTS.

The following suggestions were made by Herr Oscar Moerike recently in a German trade paper: 1. A smaller key-board for small hands. The white keys need not be broader than the black keys, and the octave stretch on such a keyboard would be equivalent to the stretch of a sixth on the present key-board. There would be no necessity, in the case of unlearning anything, as there is in the Janko key-board. The part of the key inside the instrument could preserve its present breadth.

2. The addition of a high B flat, B and C keys. Most pianists would willingly get rid of the low A, B flat and B keys, as the vibrations of these low wires lack clearness. Moreover, a low C is sufficient for all musical requirements, while the absence of a higher B flat, B and C renders four-handed playing unsatisfactory, as these notes are common on the piccolo. By adding these upper notes all our pianos would have a compass of seven octaves.

3. Division of the pedals. (Pianists who use the forte pedal as a footstool need not trouble themselves about this suggestion.) Others well know that when the *primarios* use the forte pedal, the *moderatos* must of necessity use the *moderato*. With a divided pedal the *primarios* could use the pedal without affecting the bass part.

A correspondent answers Herr Moerike in a later number of the same journal in this wise:

1. That the first proposal is impracticable, because such a key-board would be one for a child's piano; that a child who had learned to play on it would have to unlearn if placed at an ordinary piano; and that children, or grown up people with children's hands, had better leave Liszt or Beethoven alone, the Janko would be much better.

2. The second innovation of additional upper keys is valuable and presents no difficulties. The principle is already accepted by many makers who construct a seven-and-a-quarter octave key-board.

3. In this third suggestion Herr Moerike proposes a cure for a weak point in pianos. This plan of dividing a pedal into equal parts—a right and left piano and a right and left forte—capable of being coupled when necessary—deserves all commendation. Some technical difficulties will have to be overcome, but the trouble in obviating them will be well repaid.

Do not subscribe to the REVIEW through any one of whose honesty you cannot positively rely. All advertising agencies must be treated on the same basis, *fac-simile* of which is shown on the third page of cover of the REVIEW.

MARRIAGES.

Miss Nellie Strong, one of the leading and most popular pianists and teachers of St. Louis, will be married Wednesday evening, June 6, to Mr. John Houston Stevenson, at the Second Presbyterian Church. Both the bride and bridegroom are members of old and respected families. The occasion will be specially interesting, seven bridesmaids and groomsmen and twenty chorus girls being in attendance. The music will be under the direction of Alfred G. Robyn.

Miss Laura Wray Garey, daughter of Mr. and Mrs. M. F. Garey, and well known in musical circles, was married on the 23rd ult. to Mr. Wm. B. Drake. The ceremony was an elaborate one, and took place at Cook Avenue M. E. Church, Mr. Charles Kunkel presiding at the organ. A reception was held at the home of the bride's uncle, Mr. and Mrs. Drake have the congratulations of a host of friends, and will be at home after July 15 at 2839 Park Avenue.

FIFTH SUNDAY POPULAR CONCERT.

The fifth Sunday Popular Concert was a fitting close of the enjoyable series of concerts given by Mr. Schoen. The orchestra presented request numbers and played admirably. Mr. Jacques Wouters, oboe, and Mr. Leopold Broackart, flute, played a duet from "William Tell" in a most artistic manner, and were very warmly applauded. Miss Olga Lawitsky sang "Cantor's" "As the Dawn" and Meyer-Helmund's "The Double Loss" in a charming and artistic way, and won hearty applause. One of the features of the concert was Mr. Arthur Lieber's playing of Liszt's Piano Concerto in E flat, which was done in a most masterly manner, winning him many congratulations. Miss Lulu Kunkel distinguished herself by her artistic rendition of "L'Argeonaise."

STRASSBERGER CONSERVATORY.

Louis Conrath, assisted by the well-known artists Louis Mayer and Mme. W. Runge-Jancze, gave a classical piano recital on the 1st ult. at Strassberger Conservatory, 2525 St. Louis Ave. The following splendid programme was artistically rendered before a large and select audience: a. Cantata, Dvoehler; b. Valse de concert, Wm. Bon-Bons, Rive-King; piano solos, Louis Conrath, a. Thy Magic Eyes, L. Conrath; b. Mal-Lied, Goldmann; songs (with violoncello obbligato), Madame Runge-Jancze. c. Kamendy Ostrov, Robinstein; d. Rondo Brillant, Weber; piano solo, Louis Conrath. Romance, Haherlein; violoncello, Louis Mayer. e. Serenade, Schubert-Liszt; f. Valse Caprice, Streleski; piano solos, Louis Conrath.

MR. KROEGER'S PIANO RECITALS.

Mr. E. R. Kroeger gave his sixth and last recital of the season on Monday evening, May 14th. The programme consisted entirely of works of American composers, seven St. Louisans were on the list. These recitals have been attended by the most cultivated music lovers, as well as by amateur and professional musicians, and they have been so successful that Mr. Kroeger intends giving another series next season, embracing some new features. A fact much commented upon was that Mr. Kroeger had every number in these recitals by memory. There were 73 compositions on these six programmes, five of them being sonatas containing from 2 to 4 movements each. It may safely be said that no other St. Louis pianist has attempted the feat of playing such a number of compositions by memory in a series of recitals before a large audience. The recitals were the short explanations by Mr. Kroeger of the various works rendered. In fact, each recital was a lesson in the season to the extent of the music student, and their influence upon musical taste in St. Louis is bound to be felt.

CITY NOTES.

The Uhlrig's Cave Opera Company, under the direction of Alex. Spencer, will begin its season Sunday evening, June 3. Manager Frank McNear has spared no expense either in the remodeling of the Cave or in securing the best talent. The company includes two prima donnas soprano, Misses Charlotte Macdonald and Bertha Ricci, and two prima tenors, Messrs. Charles Bassett and Barron Berthold. The costuming and scenic effects will be of the best. The Garden will prove a cool retreat during the summer.

Charles H. Galloway highly pleased his friends who witnessed his able conducting of the Grand Opera Orchestra during part of the engagement of "Jacinta" there.

Miss B. Mahan is accomplishing admirable results in her teaching of organ and piano. Miss Mahan is a conscientious and progressive teacher and a woman of broad culture; she is organist of the Baptist Church, Grand Avenue, and is in charge of the organ department at the Beethoven Conservatory.

Jacques Wouters, the oboe soloist, will leave for Europe, sailing from New York on the 6th inst. Mr. Wouters will visit his parents at Brussels, after which he will go to Paris to devote three months to the study of the new system of oboe playing. He will return in September, after visiting Niagara Falls and Washington.

Frank Gecks, Jr., the violinist and teacher, is doing very commendable work with his pupils. Mr. Gecks is developing the little violinist Gusie Bott, in the most careful manner, and will make an artist of him.

Miss Marcella L. Fitzgerald, the well-known teacher of piano, has removed from 3322 Pine Street to 3147 Bell Avenue, where she receives pupils.

Mrs. Lucy B. Ralston leaves on the 9th June for a vacation of three months, going first to Boston to attend the graduation exercises of her daughter, Miss Marion Ralston, of the New England Conservatory, afterwards returning to Grand Haven, Mich., for the summer. Miss Ralston will be at home next winter, and, no doubt, add much to the growing enthusiasm among our young musicians.

Edward P. Perry, the well-known reader and teacher of elocution and dramatic action, will take part in the Convention of Elocutionists to be held at Philadelphia on the 30th inst. Mr. Perry will read a paper on "The Prescribed Instruction in Elocution in Colleges."

Agnes Gray, the popular and ambitious violinist, will spend the summer months East, where she will pursue her studies under the best teachers.

"The Cantata," "Faith Triumphant," or, "The Healing of Naaman," by Root, was given at Bethesda Church, 23rd and Wash Street, on the 24th ult. under the conductorship of F. S. Seeger; Bethesda choir and a chorus of seventy assisted. The soloists were Miss Kalkman, soprano; Miss Vosburg, mezzo-soprano; Miss Thayer, alto; Mr. Humphrey, tenor; Mr. Porteous, bass. The accompanist was Miss Schlatter, piano; Mr. Sarile, harp. The splendid rendition of the work was a great credit to Mr. Seeger, and a magnificent treat to the large audience in attendance.

August Meyer, the well-known teacher of zither, will spend the summer in Europe, visiting his parents and the principal capitals; also spending some time in Italy. A pleasant surprise to the St. Louis Mr. Meyer will examine the latest improvements in the zither and the application of electricity which is a very important feature. The other Mr. Meyer has himself done much for this favorite instrument.

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a tempo.

First system of musical notation. The right hand plays a series of chords. The left hand plays a continuous eighth-note pattern. Pedal markings (Ped.) and asterisks (*) are placed below the left hand staff.

Second system of musical notation. The right hand features a melodic line with fingerings 1, 3, 4, 5, 8, and 6. The left hand continues the eighth-note pattern. A *cresc.* marking is present. Pedal markings (Ped.) and asterisks (*) are placed below the left hand staff.

Third system of musical notation. The right hand plays chords. The left hand continues the eighth-note pattern. Pedal markings (Ped.) and asterisks (*) are placed below the left hand staff.

Fourth system of musical notation. The right hand features a melodic line with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1. The left hand continues the eighth-note pattern. A *rit.* marking is present. Pedal markings (Ped.) and asterisks (*) are placed below the left hand staff.

Fifth system of musical notation. The right hand features a melodic line with fingerings 1, 2, 3, 4, 3, 2, 1. The left hand continues the eighth-note pattern. Pedal markings (Ped.) and asterisks (*) are placed below the left hand staff.

Variation I.

The musical score for Variation I consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature is B-flat major (two flats). The tempo is marked *a tempo*. The score includes various musical notations such as slurs, ties, and fingerings (1-5). Pedal markings are indicated by 'Ped.' and asterisks (*). The piece concludes with a final measure marked '1522 - 11'.

System 1: The piano staff begins with a series of eighth-note chords, while the bass staff provides a simple harmonic accompaniment. Pedal markings are present in both staves.

System 2: The piano staff continues with similar eighth-note patterns. The bass staff includes a section marked *rit.* (ritardando) and *r. h.* (ritardando half).

System 3: The piano staff features a section marked *a tempo*. The bass staff continues with its accompaniment, including pedal markings.

System 4: The piano staff shows a section marked *rit.* and *r. h.*. The bass staff includes a section marked *rit.* and *r. h.*.

System 5: The piano staff continues with eighth-note chords. The bass staff includes a section marked *rit.* and *r. h.*.

System 6: The piano staff concludes with a final measure marked '1522 - 11'. The bass staff includes a section marked *rit.* and *r. h.*.

a tempo.

cresc.

Ped.

8

4

7

3 5 3 1

8

1 8

6 6

Ped.

8

f

Ped.

8

rit.

4

3

2

1

a tempo.

cresc.

Ped.

3 5 3 1

8

8

4

3

2

1

f

Ped.

1522 - 11

Variation II.

Andante ♩ = 60. *con espressione.*

The musical score consists of six systems of music. Each system has a treble and bass staff. The right hand plays dense, rapid chordal patterns, while the left hand plays simpler accompaniment. Pedal markings are indicated by a stylized 'Ped.' symbol with a star. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute, and the expression is 'con espressione'. The score is numbered 1522-11 at the bottom.

1522-11

* Ped. * Ped. * Ped. * Ped. Ped. * Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

* Ped. * P * P * P * P * Ped. * P * P * P * P * P * P * P * P * Ped. * Ped.

* Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. * Ped.

Variation III.

Allegretto. $\text{♩} = 100$.

First system of musical notation for Variation III. The piece is in 4/4 time, marked Allegretto with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat). The first system consists of two staves. The right hand plays a complex, rapid melody with many sixteenth and thirty-second notes, featuring slurs and fingering numbers (1-5). The left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present at the beginning. Pedal points are indicated by "Ped." and asterisks (*) below the left staff.

Second system of musical notation. The right hand continues the rapid melodic line with slurs and fingering. The left hand accompaniment includes some changes in chord structure. A *rit.* (ritardando) marking appears towards the end of the system. Pedal points are indicated by "Ped." and asterisks (*) below the left staff.

Third system of musical notation, beginning with the tempo marking *a tempo*. The right hand continues the intricate melodic pattern. The left hand accompaniment remains consistent with the previous systems. Pedal points are indicated by "Ped." and asterisks (*) below the left staff.

Fourth system of musical notation, concluding the variation. It features a repeat sign with a first ending bracket labeled "1". The right hand melody continues with slurs and fingering. The left hand accompaniment concludes with a final chord. Pedal points are indicated by "Ped." and asterisks (*) below the left staff.

2. 11

The musical score consists of five systems of staves. The first system begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of eighth-note runs in the right hand, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, and 2, 3, 4, 5, 4, 3, 2, 1. The left hand provides harmonic support with chords and single notes. Pedal markings are present at the beginning and end of the system. The second system continues the eighth-note runs with similar fingerings and includes a forte (f) dynamic marking. The third system introduces a ritardando (rit.) marking and ends with a change in time signature to 3/4. The fourth system is marked 'a tempo.' and continues the eighth-note patterns. The fifth system concludes the piece with a final cadence. Throughout the score, various musical notations are used, including slurs, ties, and specific fingerings for each note.

f


rit.

a tempo.

f

1522-11

FINALE.

Allegro  = 108.

This page of musical notation is for a piano piece, likely a study or a short composition. It features complex arpeggiated figures in the right hand and sustained chords in the left hand. The notation includes fingerings, pedaling instructions, and dynamic markings.

The piece is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation is arranged in four systems, each with a grand staff (treble and bass clef).

Key features of the notation include:

- Right Hand:** Complex arpeggiated figures, often with multiple beamed sixteenth notes. Fingerings are indicated by numbers 1-5.
- Left Hand:** Sustained chords, often with multiple beamed sixteenth notes. Pedaling instructions (Ped.) are frequently used.
- Dynamic Markings:** *f* (forte) and *ossia* (alternative).
- Rehearsal Marks:** Numbers 8, 5, and 8 are placed above the first measure of the first, second, and third systems, respectively.
- Footnote:** At the bottom of the page, the number "1522-11" is printed.

Musical notation for a piano piece, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *ff*. Pedal markings are indicated by "Ped." and asterisks. A section labeled "ossia." is present in the second system. The piece concludes with a double bar line and a final chord marked *ff*.

1 in octaves ad lib.

COME DARLING, COME.

(KOMM LIEBCHEN, KOMM.)

Alphonse Czibulka.

Allegretto $\text{♩} = 80$.

Won - - - ne - -
Come, sweet

stun - - - den bald ent - - schwin - - den! Dein
dar - - - ling! You the gar - - den Swings

Au - - ge braun - - te, Dein.... Mund be - kann - - te
ope its por - - tals, We..... hap - py mor - - tals

Lieb ge - - fun - - den! Lieb ge - - fun - -

Si - - lent Cu - - pids find as war - -

den! Ich..... ward die Dei - - - ne, ward die

den. O..... come sweet dar - - - ling, come sweet

Dei - - - ne Gold - - - nes Traum - - - bild senkt

dar - - - ling. Could I hold you. bliss - -

rit. a tempo.

zich nie - - - der Was..... schon zer - - - ron - - - nen,

ful mo - - - ments! Had I..... the pow - - - er,

Mit..... sü - ssen Wö - nen Kehrt es wie - -

Had.. I..... the pow - er To com - mand

der, kehrt es wie - - der Was schon zer -

you! Stay, sweet mo - - ments O..... gold - en

ron - - nen Es..... kehrt zu - rück..... Fos - selt die

hour..... Could I..... com - mand!..... Un - der the

Gäs - te mit Tö - - nen Hal - tet die tan - zen - den Schö - - nen

lin - den we rest - ed. Tim - id - ly, coy - ly he quest - ed;

Dass sie nicht stö - ren die - ser Stun - de Glück

My heart he sought. It's throb - bing I con - - cealed

..... Neig - te er nicht sich her - nie - - der, Küß - te mich, küß - te mich

Then for an answer he plead - - ed Answer which nev - er he

wie - - der; Träumt von Lie - be

Träumt nur von Lie - be, nur von Lie - -

need - - ed For eyes be - trayed my heart would glad - -

Eyes be - - - trayed my

- - - des Glück!..... Gold - - nes Traum - - bild

- - ly yield..... Could I hold you,

senkt sich nie - - - der Was.... schon zer - ron -
 bliss - full mo - - ments! Had.... I the pow -

nen, Mit sü - ssen Won - - nen Kehrt es wie - -
 er, Had I.... the pow - - er To com - - mand

der kehrt es wie - - - der, Was schon zer - ron -
 you! Stay, sweet mo - - ments O.... gold - en hour... ..

nen Es.... kehrt zu - rück.....
 could I.... com - mand.....

Moderato ♩ = 92.

Euch trau - ten Schwal - ben will ichs nicht ver -

To you I will en - trust, O dear - est

heh - - - len Wie dort mein Herz im jung - en Glück ge - pocht;

swal - - - low The se - cret that my heart with rap - ture swells

Und trefft ihr ihn, ihr mügt es ihm er - zäh - - - len, Was

Dis - close my joy if him you ev - er fol - - - low, The

sei - nes Au - ges Zau - ber hat ver - möcht..... Und sollt er meiner Li -
 rit. a tempo.
 hap - pi - ness that in my bo - som dwells..... Should he de - mand a

ype Kuss be - geh - ren..... Ich sag - te nicht, denn ach, schon ist sie
 kiss with sweet in - sis - tance, How could I hes - i - tate! It will be

sein..... Ja selbst das Her - ze darf' ich ihm nicht weh - -
 his..... And from my heart he will not meet re - sis - -

ren So nimn es hin es ist nur ein - zig dein!..... Nur
 tance; Speed swal - low, speed, and tell him of my bliss!..... 0

Tempo I.

9

dein, nur dein, nur dein!.....

speed, 0 speed, 0 speed!.....

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a half note 'dein', followed by a quarter note 'nur', then a half note 'dein', and so on. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. The key signature has one flat (B-flat).

Won - ne - stun -

Come, sweet dar -

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'Come', followed by a quarter note 'sweet', and a half note 'dar'. The piano accompaniment continues with similar rhythmic patterns.

den bald ent - schwin - den! Dein Au - ge

ling! Yon the gar - den Swings open its

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'ling!', followed by a quarter note 'Yon', a half note 'the', and so on. The piano accompaniment continues with similar rhythmic patterns.

brann - tes Dein.... Mund be - kann - tes

por - tals. We.... hap - py mor - tals

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'por', followed by a quarter note 'tals', and so on. The piano accompaniment continues with similar rhythmic patterns.

Lieb ge - - fun - - den! *Lieb* ge - - - fun - -

Si - - lent Cu - - pid find as war - -

den! Ich.... ward die Dei - - ne ward die

den. O come sweet dar - - ling, come sweet

rit. Dei - - ne *a tempo.* Gold - - nes Traum - - bild, wer - -

dar - - ling Could I hold you bliss - -

de Le - - ben! Was..... du..... be - gon - - nen,

ful mo - - ments, Had.... I..... the pow - - er,

Dem Licht der Son - - nen Sei es end - -

Had I..... the pow - - er, To com - - mand

lich ü - - - ber ge - - ben! Im..... Licht der

you! Stay, sweet mo - - ments, O..... gol - den

Son - - nen Sei's off - en - bart..... Im Licht..... im

hour..... Could I..... com - mand..... Oh! stay..... Oh!

Licht..... im Licht.....

stay..... Oh! stay.....

WOODLAND WHISPERS.

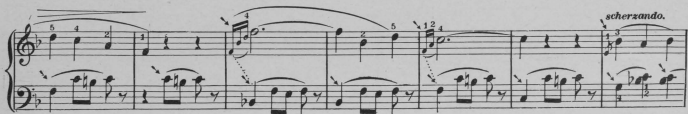
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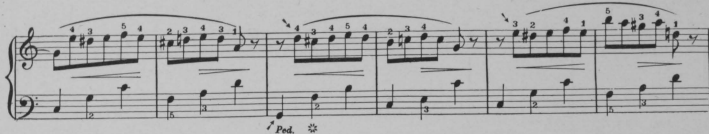
Louis Conrath.

Notes marked with an arrow(↘) must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

The musical score is written for piano and bass. It features five systems of staves. The first system includes a 'Ped.' marking. The second system includes 'Ped. ☆' markings. The third system includes a 'Ped.' marking. The fourth system includes a 'Ped.' marking. The fifth system includes a 'Ped.' marking. The score includes various musical notations such as slurs, fingerings, and dynamic markings. The piece concludes with a first ending (1.) and a second ending (2.).





MARCH.

MARSCH.

D major.

Notes marked with an arrow(^) must be struck from the wrist.

Gurlitt. Sidus Op.101.

Vivace ma non troppo. ♩ = 138.

1.

The musical score is written for piano and right-hand parts. It features a variety of musical notations including dynamics (f, p), articulation (accents, slurs), and fingerings. The tempo is 'Vivace ma non troppo' with a metronome marking of 138. The score is divided into five systems, each containing a piano part and a right-hand part. The first system is marked with a '1.' and a piano 'f' dynamic. The second system includes a 'Ped.' marking. The third system has a '*' marking in the piano part. The fourth and fifth systems continue the melodic and harmonic development. The score ends with a final cadence in the piano part.

BY THE SPRING.

(AN DER QUELLE.)

A major.

Notes marked with an arrow (\nearrow) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

Moderato, quasi Allegretto. ♩ — 120.

Moderato, quasi Andantino.

4. *tranquillo.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

rit. *a tempo.* *dim.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

per - den - do - si.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

SONG OF THE LILY.

(SONG WITHOUT WORDS.)

G major.

Gurlitt. Sidus. Op. 101.

Notes marked with an arrow ^ must be struck from the wrist.

Andantino. ♩ = 76.

5. *espressivo.*

Fine.

THE LITTLE WANDERER.

DER KLEINE WANDERSMANN.

f major.

Gurlitt. Sidus. Op. 101.

Notes marked with an arrow \nearrow must be struck from the wrist.

Allegretto. $\text{♩} = 100.$

12. *mf* *cresc.* *p* *mf* *cresc.*

risoluto. *dim.*

1. 2.

scherzando.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 15 measures. The first measure has a tempo marking 'Allegretto' and a dynamic marking 'f'. The second measure has a tempo marking 'Andante'. The third measure has a tempo marking 'Allegretto'. The fourth measure has a tempo marking 'Andante'. The fifth measure has a tempo marking 'Allegretto'. The sixth measure has a tempo marking 'Andante'. The seventh measure has a tempo marking 'Allegretto'. The eighth measure has a tempo marking 'Andante'. The ninth measure has a tempo marking 'Allegretto'. The tenth measure has a tempo marking 'Andante'. The eleventh measure has a tempo marking 'Allegretto'. The twelfth measure has a tempo marking 'Andante'. The thirteenth measure has a tempo marking 'Allegretto'. The fourteenth measure has a tempo marking 'Andante'. The fifteenth measure has a tempo marking 'Allegretto'. The piece ends with a double bar line. The score is written in ink on aged paper.

Musical score for "The Rose Tree" in 12/16 time. The score is written for a piano and voice. The piano part consists of two staves: a treble staff and a bass staff. The voice part is written in a single staff above the piano staves. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano introduction features a series of chords in the bass staff and a melodic line in the treble staff. The vocal entry is marked "mf" and "cresc.". The piano accompaniment features a series of chords in the bass staff and a melodic line in the treble staff. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The piano introduction features a series of chords in the bass staff and a melodic line in the treble staff. The vocal entry is marked "mf" and "cresc.". The piano accompaniment features a series of chords in the bass staff and a melodic line in the treble staff.

musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line (soprano) and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked "moderato". The score includes a key signature change to G major (one sharp) and a dynamic marking of "cresc.". The piano part includes a melodic line in the right hand and a bass line in the left hand. The score includes a key signature change to G major (one sharp) and a dynamic marking of "cresc.". The piano part includes a melodic line in the right hand and a bass line in the left hand.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 12 measures. The first measure has a tempo marking of "Allegretto". The second measure has a tempo marking of "Allegretto". The third measure has a tempo marking of "Allegretto". The fourth measure has a tempo marking of "Allegretto". The fifth measure has a tempo marking of "Allegretto". The sixth measure has a tempo marking of "Allegretto". The seventh measure has a tempo marking of "Allegretto". The eighth measure has a tempo marking of "Allegretto". The ninth measure has a tempo marking of "Allegretto". The tenth measure has a tempo marking of "Allegretto". The eleventh measure has a tempo marking of "Allegretto". The twelfth measure has a tempo marking of "Allegretto".

HUNTING SONG.

(JAGDLIED.)

E flat major.

Notes marked with an arrow(↘) must be struck from the wrist.

Gurlitt. Sidus. Op. 101.

Con brio.

Vivace. ♩. - 144.

13.

crescendo molto.

cresc. e accelerando.

ff *p* *ff* *p* *ff* *p*

Ped. *Ped.* *Ped.*

ff *f* *p*

Ped.

p

tranquillo. *simili.*

simili.

f *L.h.* *f* *L.h.*

NORDISCHE KLÄNGE.

A minor.

Notes marked with an arrow (\nearrow) must be struck from the wrist.

Gurlitt, Sidus Op. 101.

Moderato. = 100.

CITY NOTES.

PADERWSKI'S LIFE IN PARIS.

His Coming Polish Opera.

Terrace Park, formerly Schneider's Garden, will be opened Sunday evening, June 10, by Mr. Ollie Hagan, with a superb company in popular operas. Terrace Park has been remodelled and fitted up in a new, easy style, and the company is composed of well-known people as Miss Alice Johnson, Miss Bertram, Frank David and Ben Lodge. The well-known Hagan Opera Company will perform the season.

Mr. Mary Hogan-Ladlum's exercises on the 12th ult. at Entertainment Hall was a pronounced success and attended by a full house. The studies from the Grand presented by her pupils were marvelous in grace and beauty. The pantomime "Nearer My God, to Thee," given by Mrs. Hogan-Ladlum, was the feature of the evening and was superbly rendered. Mrs. Hogan-Ladlum's work in piano was extremely artistic and won the greatest admiration. The piano accompaniments were admirably played by Miss Clara Stubbliedell, who has been playing at the Philadelphia Convention of Eleonistons, which meets at Drexel Institute on the 18th inst., and has been accorded an important place in the programme.

Miss Strong and pupils, assisted by Mrs. B. Atkinson, soprano; Mrs. M. Kra, contralto; Mr. E. Karst, violinist, gave an unusually interesting piano recital on the 6th ult., illustrating the works of the old masters of the 17th and 18th centuries. The selections, which were collected with some difficulty, were listened to with rapid attention by a large audience. The vocalists, Mrs. Atkinson and Mrs. Kern, and the violinist, Mr. Karst, did very good work and were warmly applauded. Miss Strong and her pupils deserve much credit.

"The Hesperian" is the title of a new magazine issued by the well-known Alexander R. De Menil. The magazine appeals to the refined and educated public, treating literary and artistic topics, and will have a welcome visitor to it.

Mrs. E. Boeddecker gave a pupils' recital on the 30th ult. at her residence, 1310 Sydney Street. It was very successful and proved Mrs. Boeddecker a most excellent and capable teacher. The pupils are Misses Hunziker, Widmann, Hezel, Detering, Schuricht, Dostal, Fink, Stiefel, Edward Hezel, Otto Widmann, Emil Boeddecker, all of whom play very creditably.

The Morning Choral Club gave its second concert of the season under the leadership of its conductor, E. E. Karst, on the 6th ult. at the Memorial Hall. In every way the concert was a decided success.

Miss Lobs Page, of 4134 Westminster Place, is a highly successful teacher of piano. Miss Page has devoted much time and talent to equipping herself for her work. She is also Miss Nellie Strong's assistant.

Miss Minnie Sutter, the pianist and teacher, played Liszt's "Erk King" in magnificent style at the exercises of the Beethoven Conservatory Alumni Club, held on the 1st inst. at the Germania Theatre. Miss Sutter is a very energetic and progressive teacher and is doing remarkably well.

Miss Lewis, from Petersburg, Illinois, who has been studying piano and harmony for the past two years with Mrs. Lucy B. Ralston, has returned to her home for a vacation, but will return to her studies in St. Louis next winter.

Wayne M. De Voe, the artist, whose studio is in Pope's Theatre Building, is doing fine work in pastel, as well as in oil, crayon and water color. Those who specially like the work in pastel will find Mr. De Voe's admirable examples in that line. They are in water colors, and are novelties at once artistic and beautiful, costing less than paintings. Mr. De Voe is faithful and thorough artist.

Miss Katie Jochum's pupils' musicale given on the 12th ult. at her home, 1905 Lami Street, was a glowing success in every respect. The programme of the pupils was highly commended by the many persons present.

The Western Musical Amateur Society, under the direction of Miss Mae Shattuck, gave a musical of the season at Allen's Hall, Webster Groves, on the 25th ult. An interesting programme, in which Miss Mae Shattuck, the artist, of Boston, participated, was admirably rendered.

Lowell Patnam, teacher of violin and mandolin, receives pupils at his residence, 1121 Leonard Ave. (33rd Street), between Easton and Franklin Aves.

Emil Karst was tendered a testimonial concert on the 1st ult. at Germania Theatre. The concert, which was under the direction of Louis Hammerstein, was an enthusiastic success. The programme was composed of Mrs. J. R. Hammerstein, Eugenia Dusschold, Dora Fritz, Paula Muench, and Messrs. Anton, Dierkes, McCrorey, Karst and Hammerstein. The concert was a deserved tribute to Mr. Karst.

Paderewski's headquarters are in Paris. In one of the long avenues radiating from the Arc de Triomphe, the Polish pianist has fixed his abode, a beautiful and comfortable apartment. When Paderewski comes to Paris, says a writer in the Westminster "Budget," for repose and rest, and does his best to hide the fact of his re-entry from the local press, his admirers and troublesome amateurs who bore him.

Unless by appointment, it is impossible to find Paderewski by his pupils alone. You must go to a pianoforte divinely played, but the concierge will assure you with his best bow. "In l'es cas que lui demandez, Monsieur, il ne peut pas venir." When Paderewski comes to Paris, says a writer in the Westminster "Budget," for repose and rest, and does his best to hide the fact of his re-entry from the local press, his admirers and troublesome amateurs who bore him.

The first thing that strikes the eye as one enters Paderewski's salon is a table standing by the Erard pianoforte, on which lie an amusing assortment of cigarette cases in all styles, the majority being in silver. After you have studied these you notice the large picture in oils of Paderewski himself, then the quantities of flowers in handsome baskets tied with ribbons, and the gifts of flowers and fruit. Paderewski is seldom up to time, so that before he will have come in you can notice everything—the silver wreaths, photographs, pictures, busts, bibelots.

Paderewski has been working on an opera, and one of the first questions I put to him was concerning this.

"Yes," he replied, "I am very busy on it, and very anxious to get it on my work. The libretto is by a countryman of my own."

"The subject? And your librettist?"

"Polish; but only," he continued, smiling, "I do not wish to say who it is."

"The libretto is by yourself?"

"No," he replied quickly. "It is not, I assure you. It is written in German."

All the time I was talking to him Paderewski kept his hand over his left eye, but he insisted that nothing was the matter with it.

"It is a little fatigued from writing on my score—nothing more. My arm it is that gives me some trouble," he said, and I am only playing now to get my arm not to think I will play before next May. When I shall play my own Fantasia for piano and orchestra at the Finnish Festival. However, I have other engagements—my recitals here in Paris, which I suppose I will give."

"Are you nervous when playing?"

"No, not at all. I only get nervous when I play. It is always the same. I think every artist is; it is the mere fact of knowing a great audience waits on your labors, and you shake all your nerves to pieces."

"Were you a wonderkinder?"

"Well," said Paderewski, thoughtfully, "I suppose so."

He was anxious to test the truth of certain romantic stories concerning Paderewski's choice of career. He brushed them away at one fell swoop.

"I was a Warsaw Concertatore," he told me, "and I had to work awfully hard. Before this I had made concert tour in Russia. In my first season I was a morning till night."

It was not interesting. In fact, it was slavery. One day I asked myself why I followed such an arduous career, and I said to myself, 'I did it so I might become a performer, since in that way I would work hard for a few years and afterward have a life of ease to be idle, or devote myself to composition as I wished.'"

Speaking of the pianoforte as an instrument of study, Paderewski said:

"The pianoforte is the easiest and the hardest. Any one can play the pianoforte, but few ever do so well, and then only after years and years of toil, pain and suffering. You have struck me so often, and not one in a hundred among your audience realizes through what labor you have passed. Yet they are all so quick in criticizing and understanding that your playing should be. Any one who takes up piano-playing with a view to becoming a professional pianist must soon himself become a pianist. But," added the Polish virtuoso, with a smile, "better that than the drudgery of giving pianoforte lessons. The one is only purgatory, but the other is hell."

I got Paderewski on the question of schools in regard to pianoforte playing, especially in Poland, which may well be called a school of pianoforte philosophy.

"In my opinion," said Paderewski, "all theoretical reasoning in pianoforte teaching is a mistake, for when you have reasoned out an effect you have lost the touch which you recover when you teach the pupils to feel. Bring in the bright, cold light of reason, and you lose the poetry."

"Rubinstein taught and teaches very much in this fashion. Often when a pupil inquired of him how a passage should be—so or so—he replied, 'Why, as you please; do what you like; it is your own business, shine it, play it, if it rains, play it the other way.' Is this what you mean?" I asked Mr. Paderewski.

"Precisely," replied Paderewski, quickly. "There must be no hard and fast rules. All must depend on the mood and the atmosphere."

WHY JENNY LIND LEFT THE STAGE.

One matter which must be of interest to every lover of dramatic art, and which has been the subject to many people, is now for the first time dealt with by one with authority to discuss the question. Why did Jenny Lind quit the stage at the moment of her greatest glory, and many years before her unrivaled powers had begun to suffer any decay?

Some have perhaps reluctantly accepted the wisely prevalent idea that the incessant hard work of a dramatic profession as an unholy thing which no pure-souled woman could remain in without contamination, and that Jenny Lind, being a woman of no longer. Her intimate friend Fröken von Stedingk with reference to this says:

"Many suppose this resolution to be the result of pietism. Jenny Lind is as God-fearing as she is pure, but had pietism been the cause she would not herself have gone to the play, which she declared she liked to do, and to see other people."

The fact is that to appreciate her motive for leaving the stage is to understand the whole character of the woman. Jenny Lind seems to have begun with her first great European success, and steadily grew as her fame spread. In 1840 she had lived for ten years in the incessant hard work on the stage; yet in the following year she wrote from Paris, "Life on the stage has in it something so exciting that I think, having once experienced it, can never feel truly happy away from it." But in 1845, just after her transcendent success in Berlin, the idea of leaving the stage had not merely occurred to her mind, but it had become a fixed determination. Among the dominant notes of her character were love of home and craving for domestic peace. This desire for home life was ever present while she remained in Stockholm, and especially during the time she lived with the Lindblad family. But when her desire for home life was brought to Berlin, Vienna, Copenhagen, London, her domestic instincts were wrenched and tortured, and she found no compensation in all the glitter of her success.

"I am convinced," said Herr Brockhaus, in April, '46, "that she could gladly exchange all her triumphs for simple home happiness. And was the secret of the whole matter. And so she formed the resolution to quit the stage forever, a resolution in which she never wavered. From 1846, when I first took shape, till she carried it out in London in the summer of 1849.—Ez.

Dr. Dvorak is said to have no patience with people who want to speak other languages. A large New York publisher, when he met Dr. Dvorak, was trying to say something agreeable. Finally he asked if the Doctor would find a good German school here for children.

"German school?" roared the Doctor. "German school, indeed! I am a Slav, and I speak Slav; sir: American is the language here, and they go to learn American as fast as they can."

The Doctor was so angry when a pupil who applied confessed he could not speak American.

"Indeed! Well, this is an American school, and you go away and learn American. When you can speak it you may come back. You can give your teachers to give you instruction in your own tongue, but we are Americans here."

The Doctor has been very kind to the country.

The Dvoraks have established themselves and gone to housekeeping. The composer's wife is a charming woman, and the family is very comfortable in the warmest accord with the Doctor's movements in this country. She was formerly a singer and still has a charming voice.

Let us advise all young performers to refrain from all unnecessary motions of the body, and preserve an easy deportment of the arms; not to place themselves in too low a position, and not to stand too far away; let them listen well to their own performance, question themselves, be severe in judging of themselves. In the end, they will find that with their fingers and not with sufficient intelligence.—S. Thalberg.

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